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Piano Series

A STANDARDIZED TEXT-WORK ON MUSIC

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A Scientific Basis for the Granting of School Credit for Music Study

POST GRADUATE DIVISION
(GRADE FIVE)

CHAPTER VI

PREPARED BY THE EDITORIAL STAFF OF THE

National Academy of Music

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VI
THE CHARACTERISTIC AND DESCRIPTIVE PIANO PIECE

§1. The classic period was dominated by the Sonata form, but with the dawn of the Romantic movement the demand for short lyric forms which could express sentiment in a concise manner became insistent. Schubert satisfied this demand in vocal music by the creation of the romantic song, but—with Weber—he also gave the impulse toward the lyric piano piece, notably with his "Impromptus" and "Moments Musicals."

Other composers, among whom were Schumann, Mendelssohn and Chopin, developed the idea still further, also adding programmatic titles. What we may term "the romantic-descriptive piano piece" is the result. This is sometimes called the "genre" piece, as it forms the parallel to the *genre* painting of the same period—the picture of social life which tells its own story. During their later development both the descriptive piece in music, and its counterpart in painting degenerated into the lowest form of trifles—yet the short form still dominates even the more dignified piano music of today.

ON THE GUITAR

[MUSIC ON PAGE THREE]

MORITZ MOSZKOWSKI
1854-

Op. 45, No. 2

§2. As the name implies, this bit of program music imitates very ingeniously the strumming of the guitar. There is a peculiar vivacity and a rude energy in the chords which must be characteristically brought forward throughout the Piece, without, however, disturbing the sustained flow of the joyous melody. The contrast between the *legato* and *staccato* should be sharp, clear and unmistakable.

The production of a beautiful singing tone quality should characterize the playing of the melody (5), and rhythmic accuracy in the groupings of three notes against two is of equal importance in imparting a lyric quality to the melodic phases. Care should be devoted to the agogic as well as the dynamic accents. The former, marked by a dash, consist of a clinging to the note (*tenuto*), each retaining it slightly beyond its actual time value; the latter are given by means of increased strength of stroke.

The student should observe carefully how the melody tones pass from one hand to the other in this edition, and exercise care to preserve absolute smoothness in the interlacing. The fingering and pedaling should also be carefully followed, as indicated.

THE CHASE

[MUSIC ON PAGE TWELVE]

JOSEPH RHEINBERGER
1837-1902

§3. This Piece is a genial and graphic picture of a hunting party. In the two measures of the Introduction there is the sound of the hunting-horns—first in single tones, then in two voices. This is followed by a cantering figure which suggests that the party is off.

The short expressive *crescendo* (6) typifies eagerness and impatience. The close chord formations in the right-hand part of this section are reiterated an Octave lower by the left. At the beginning of the third *period* the rhythmic difference in the *motives* assigned the two hands should be particularly noted. Here the left hand should be practised with Pedal; the right hand without Pedal; then the two hands may be combined.

The quickly contrasted dynamics in the last five measures of the second repeated section (21-25) are especially effective if well emphasized.

The third section, in the Key of *A-flat major,* may be considered as the song of one member of the party, in which all join a little later, for the melody is repeated in a rousing, lusty chorus. A short intermediate *period* in *A-flat minor* and *F-flat major* leads

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to a return of the first section, followed by a short and vigorous Coda, in which the horn *motive* recurs. The composition reaches its close with a vigorous rush of descending chords ending in a triumphant and stirring Cadence.

SERENADE LEVANTINE

Op. 25, No. 3

ACHILLES NIKOLAIEVITCH ALPHERAKY

[MUSIC ON PAGE SEVENTEEN] RUSSIA: 1846-

§4. This work by one of the lesser known Russian contemporary composers, with its oriental coloring and languishing rhythms, possesses a rare musical charm as well as considerable pianistic interest. The First Subject has a rather plaintive melody. This must simulate an effect as if it were sung rather than played on the piano. Due attention also must be given to the characteristic accompaniment, which was written in imitation of the effects secured from a plucked string instrument.

The melody must be well brought forward and sustained. It must be remembered that if one wishes to produce a good carrying tone one must make very little difference in the DYNAMIC intensity of the tone of a melody marked *forte* and one marked *piano*. In reality this melody could not be played *forte* as written here; it would have to be reconstructed as has been done in the Return section (58). One should therefore merely rest somewhat heavily on the keys with the right hand, and softly and delicately with the left. This will produce the required resonant singing tone, especially necessary in a piece of lyric character such as a serenade.

The opening measures of the Second Subject (19-2) are in the nature of a Question—to be played softly and timidly; the following phrase (23-29), in sharp contrast with it, gives the Answer with an imperative, haughty air. Then follow several measures of passionate, powerful utterance which, however, subsides and leads back to the questioning phrase as before (38).

The Duo that follows (46), takes the form of a Canonic imitation, and alternates between passionate demand and gentle entreaty, and this culminates in a dynamic and emotional climax, which is brought about by a forceful repetition of the First Subject (58). This passage must be played with the greatest abandon.

In the *pianissimo* passage preceding the approach to the climax (50), the student may, by the exercise of a little ingenuity, use the three pedals to great advantage. Depress the "soft" or *due corde* Pedal with the left side of the left foot; then after playing the Bass tones to be sustained, depress the Tone Sustaining Pedal with the right side of the same foot; and lastly, use the Damper Pedal, as indicated, with the right foot. The purpose of the *due corde* and Damper Pedal is, of course, to secure at the same time the special tone color of the former and the *legato* effect of the latter.

After a Cadenza—in the free style of an improvising singer playing his own accompaniment—the Piece finishes quietly, in a swaying, languorous rhythm, and with harmonies that are full of a delicate poetic significance.

Observe that in this composition Mr. Spencer has indicated the use of the so-called "soft" pedal or *due corde* pedal by a special sign which consists of a capital letter "P" with an oblique line through it, the downward-slanting stroke indicating the depression of the pedal and the upward-slanting stroke its subsequent release. Such use of the *due corde* pedal does not at all interfere with the indicated use of the Damper pedal. Also in this composition there is repeatedly used the Sostenuto or tone-sustaining pedal. In the use of this pedal it must be firmly emphasized that the notes to be held must be struck BEFORE the depression of the pedal, after which one may continue to use the Damper pedal as indicated by its sign. By the combined use of the two pedals the bass tones are first sustained by the Sostenuto pedal and the desired tone color of the upper voices is secured by the use of the Damper pedal.

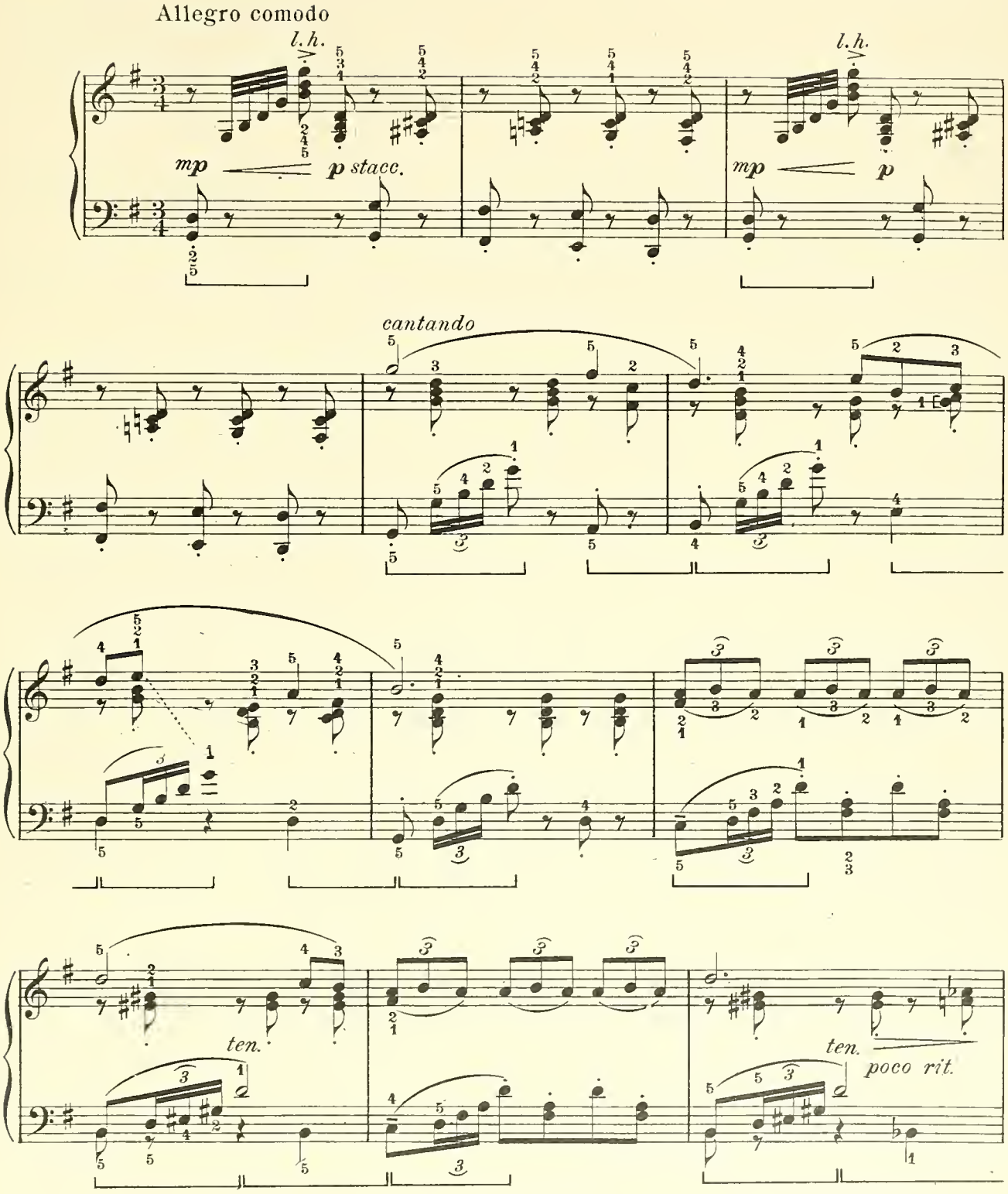
As the Damper pedal always softens and modifies, it should be remembered that in passages which should be clean-cut and sharp in contour, it should be used very sparingly, if at all. In this work several passages are marked *senza pedale,* which means, "without Damper pedal," and if the desired contrast in effect is to be achieved such passages must be so treated. The half-pedal indicated by an inverted "V" inserted in the line which indicates the use of the Damper pedal, calls for only a partial release of the dampers and their immediate re-depression. This must be so deftly done that the fundamental tone is retained throughout and the vibrations of only the upper tones are arrested.

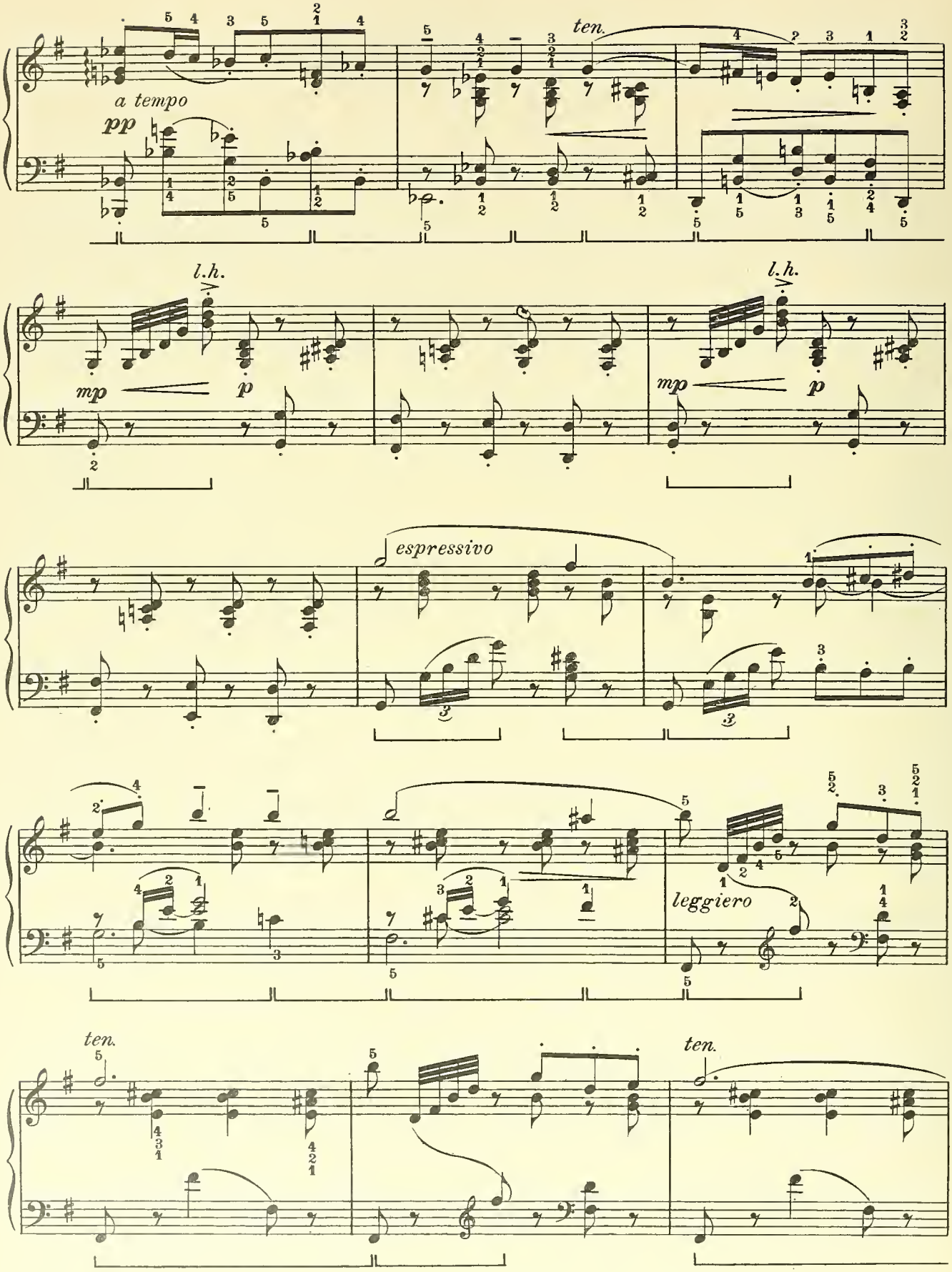
Careful attention to these various indications will enable the student not only to produce artistic effects so far as concerns this piece, but also considerably broaden his understanding of the very elusive art of correct and even original pedaling.

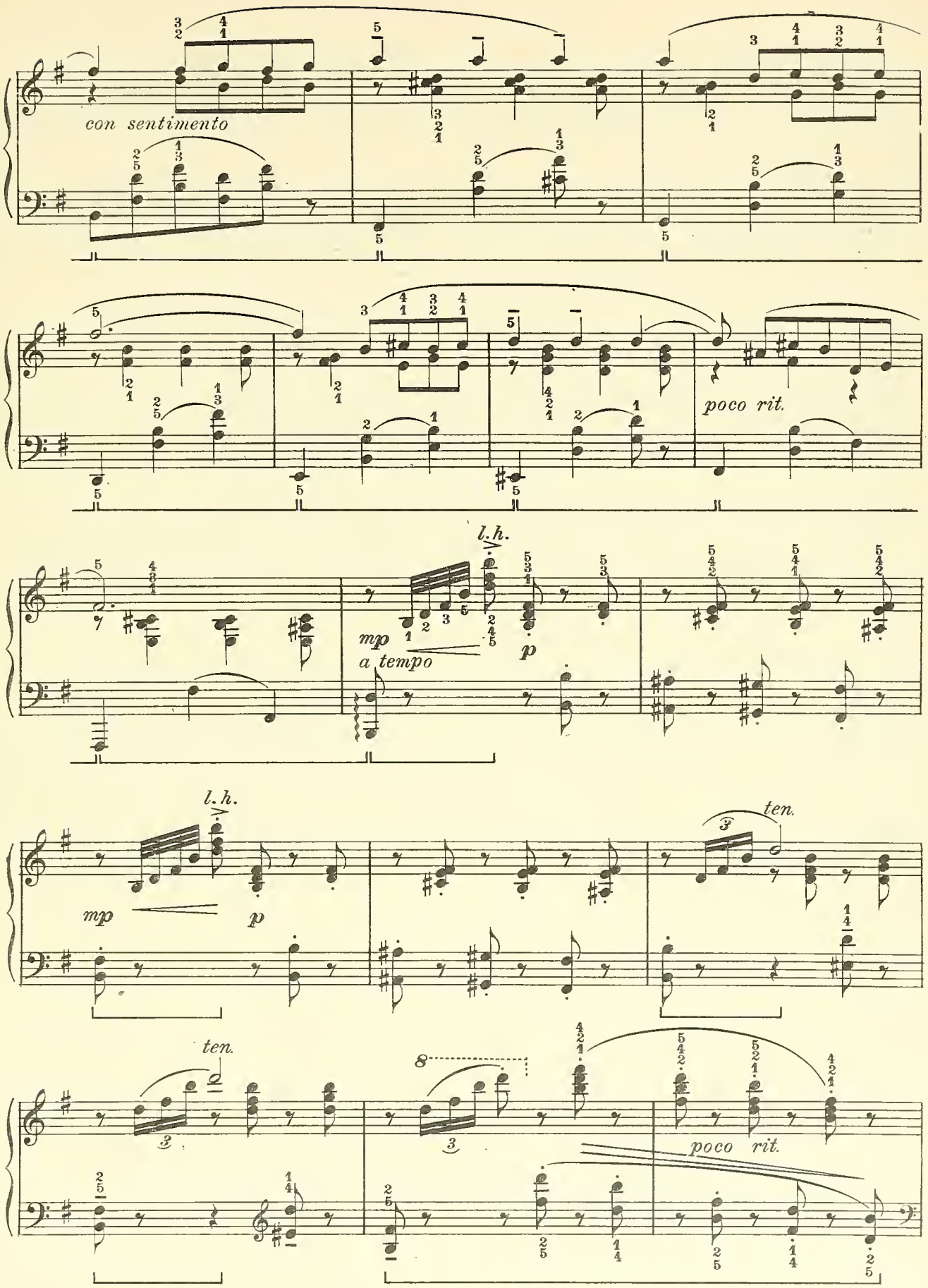
ON THE GUITAR

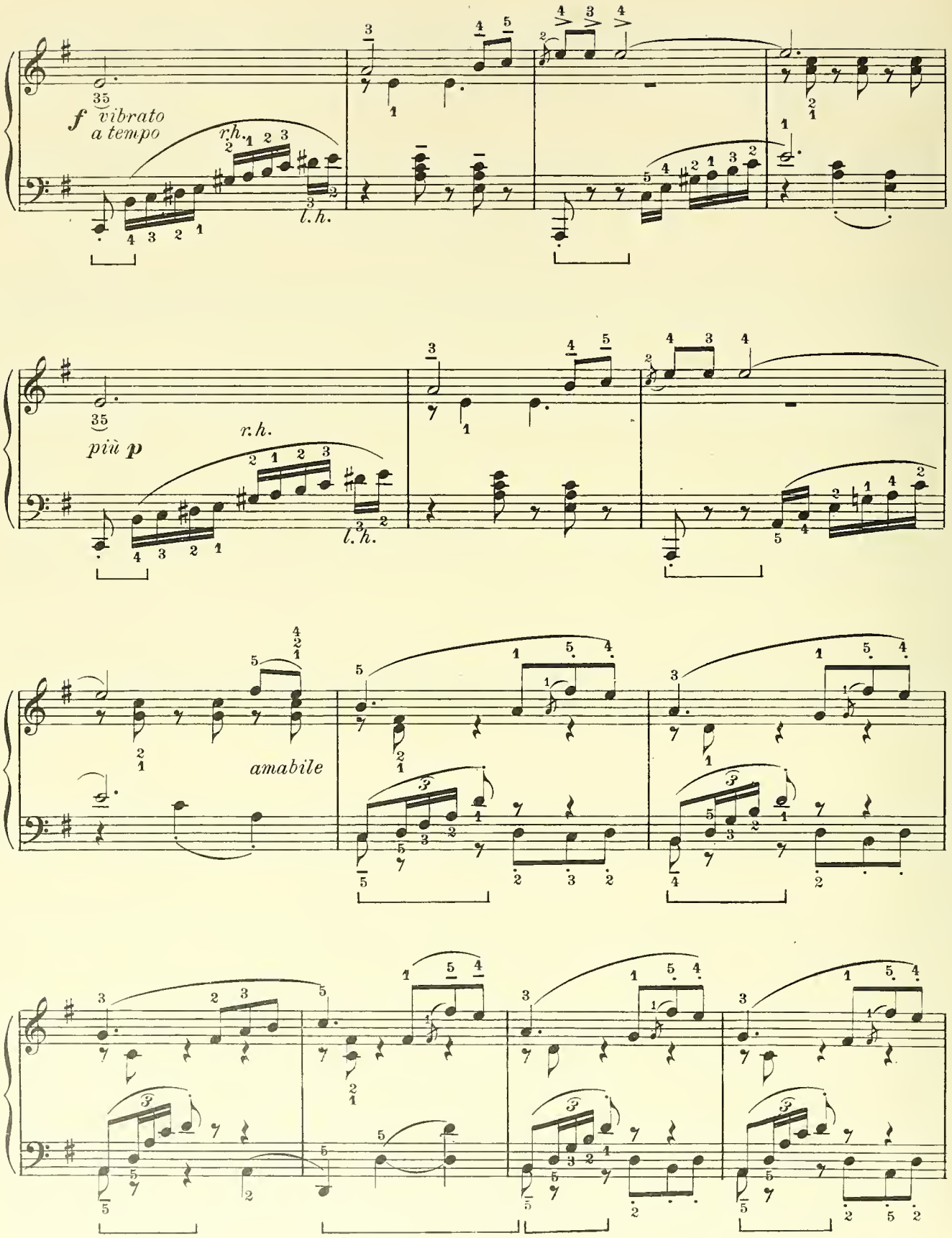
Edited by
Otto W. G. Pfefferkorn

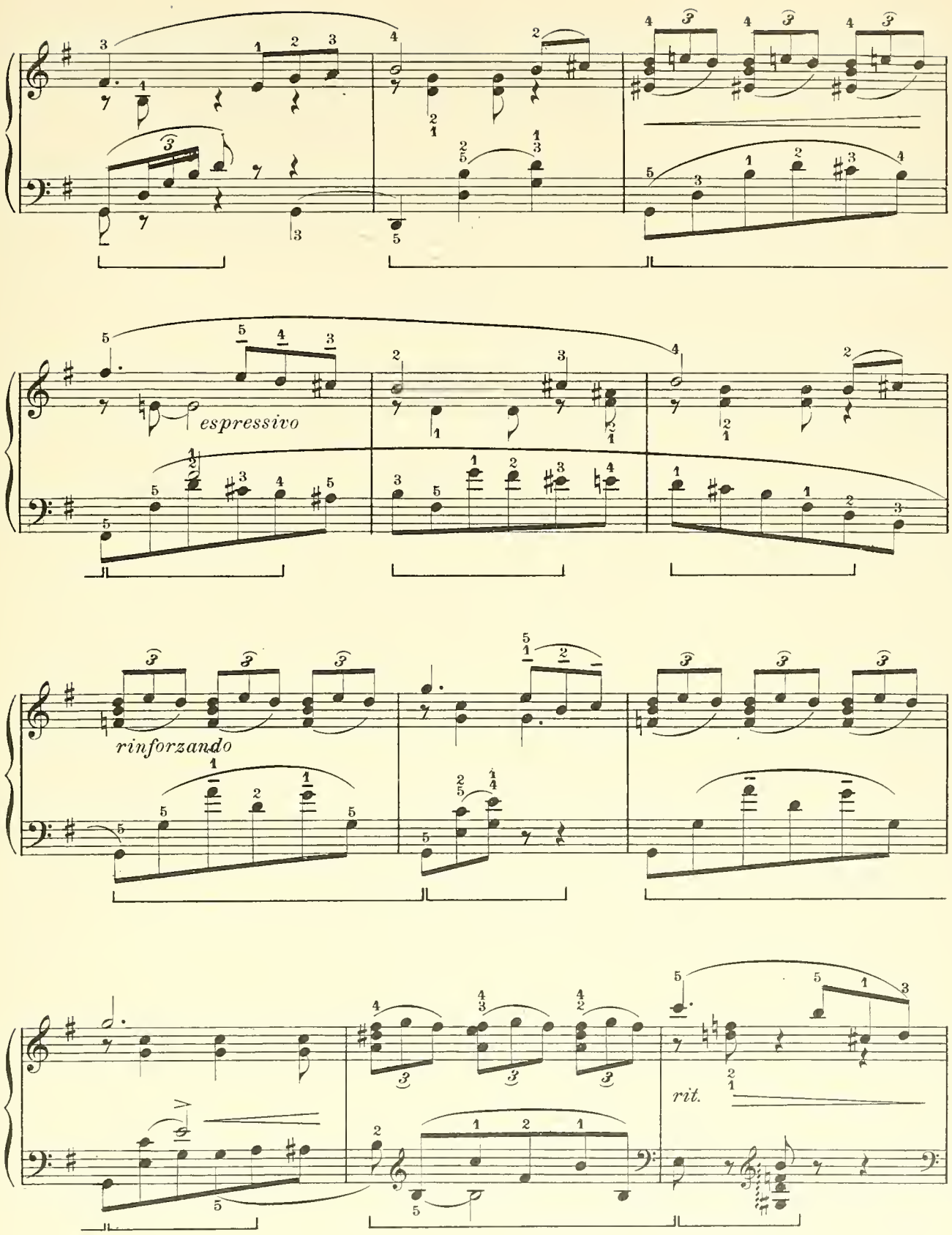
MOSZKOWSKI
Op. 45, No. 2

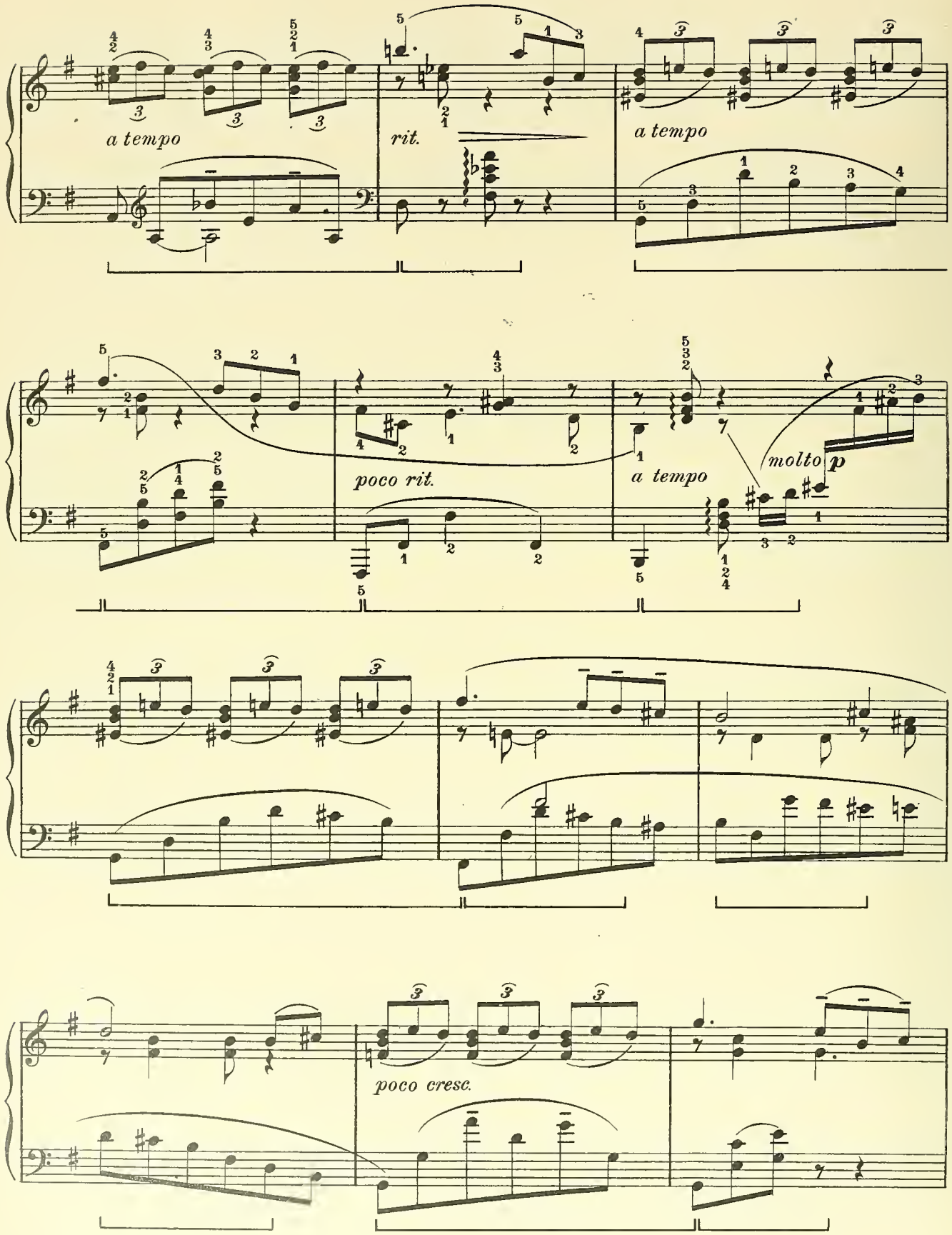


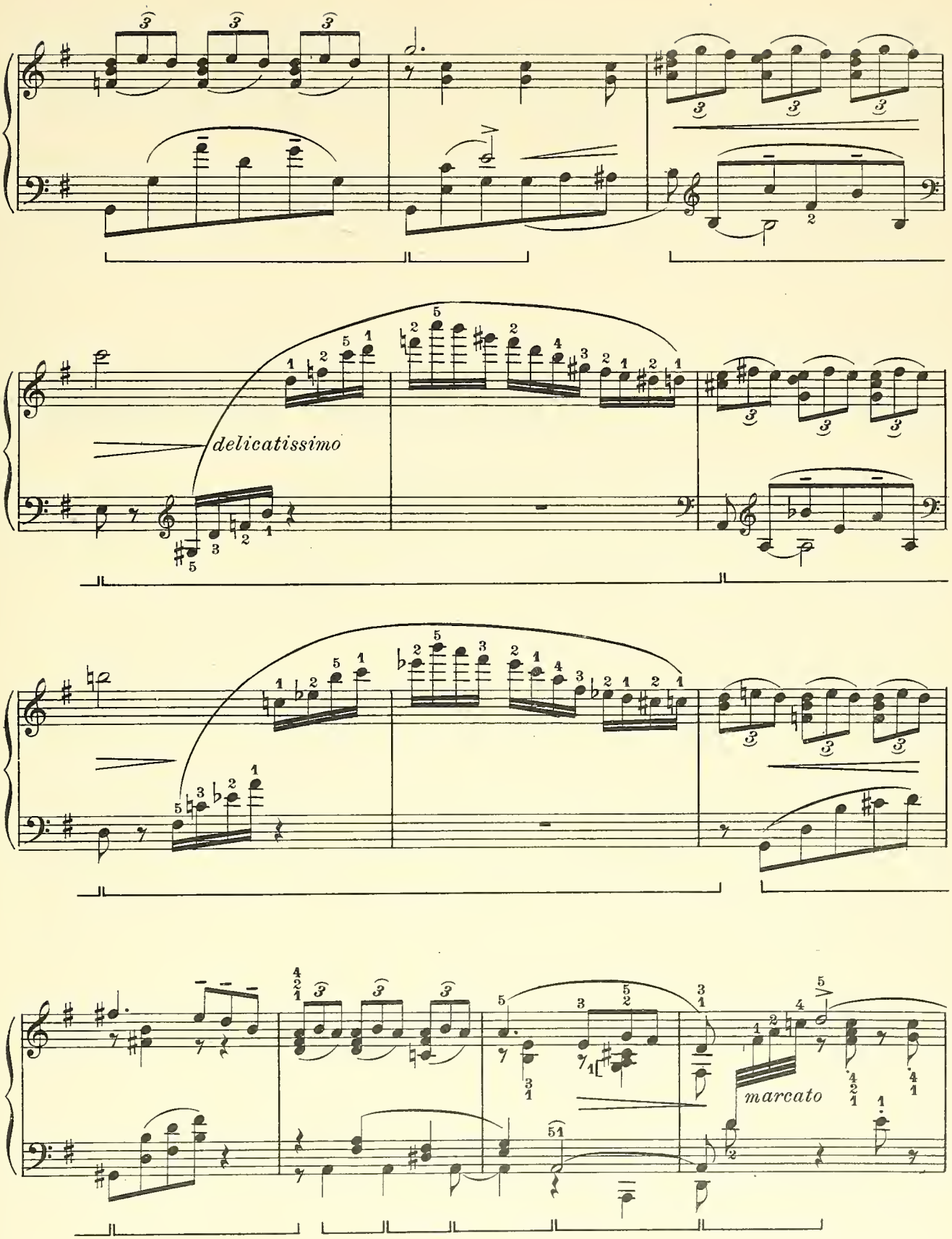

a tempo
pp
ten.
l.h.
mp
p
l.h.
mp
p
espressivo
leggiero
ten.
ten.

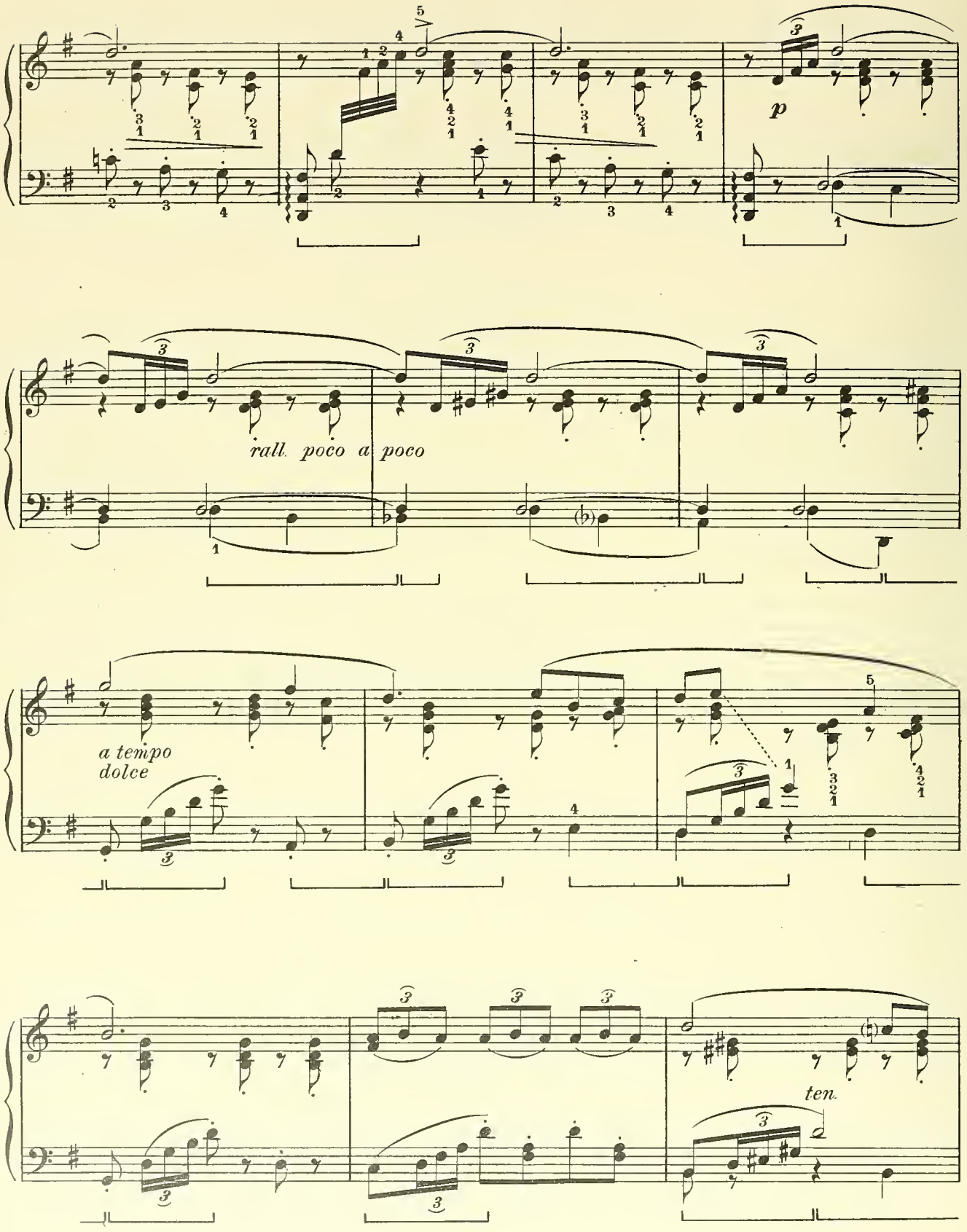

con sentimento
poco rit.
l.h.
mp
a tempo
p
l.h.
mp
p
ten.
ten.
poco rit.

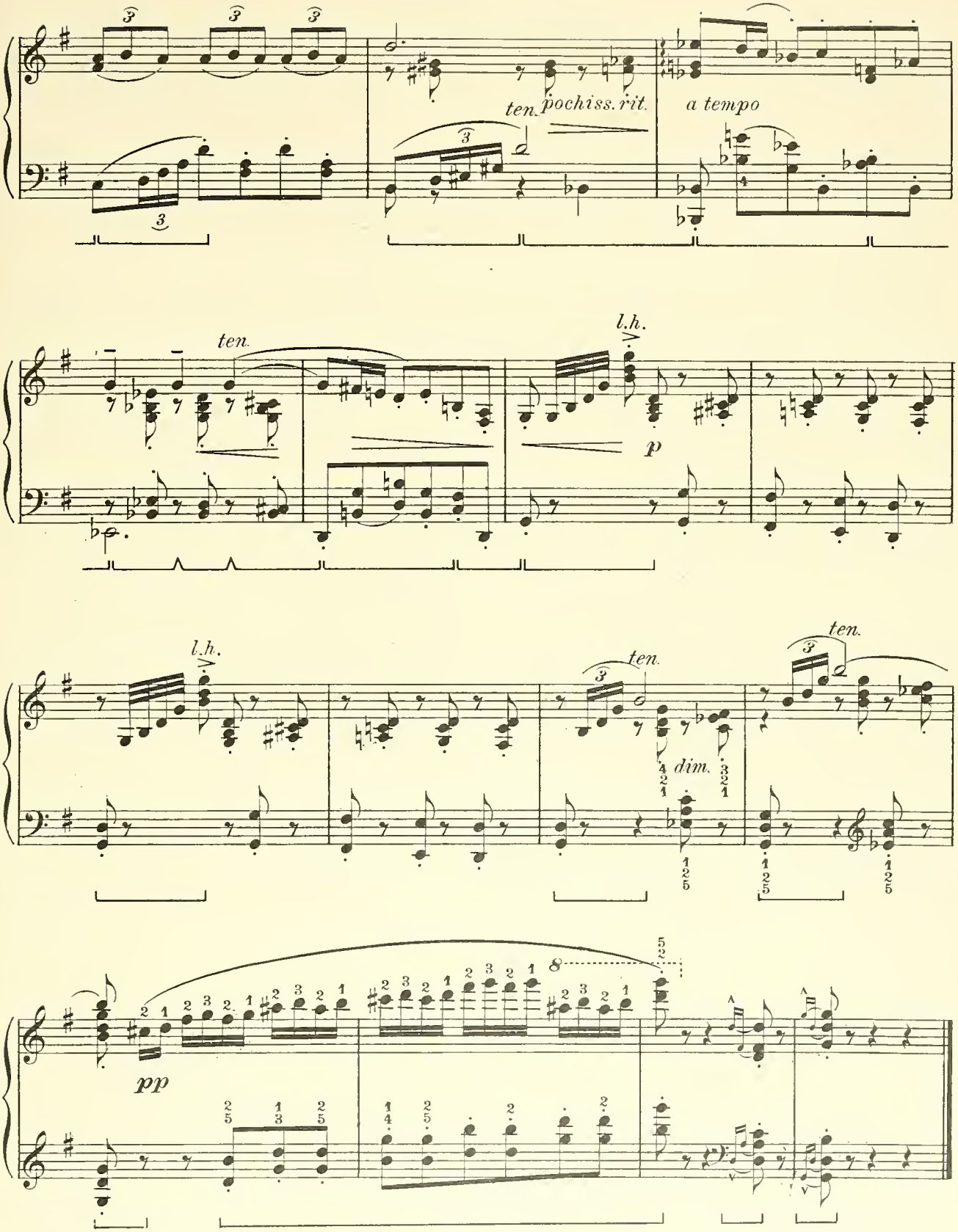

f vibrato
a tempo
r.h.
l.h.
più p
r.h.
l.h.
amabile


espressivo
rinforzando
rit.


a tempo
rit.
a tempo
poco rit.
a tempo
molto p
poco cresc.


delicatissimo
marcato


p
rall. poco a poco
a tempo
dolce
ten.

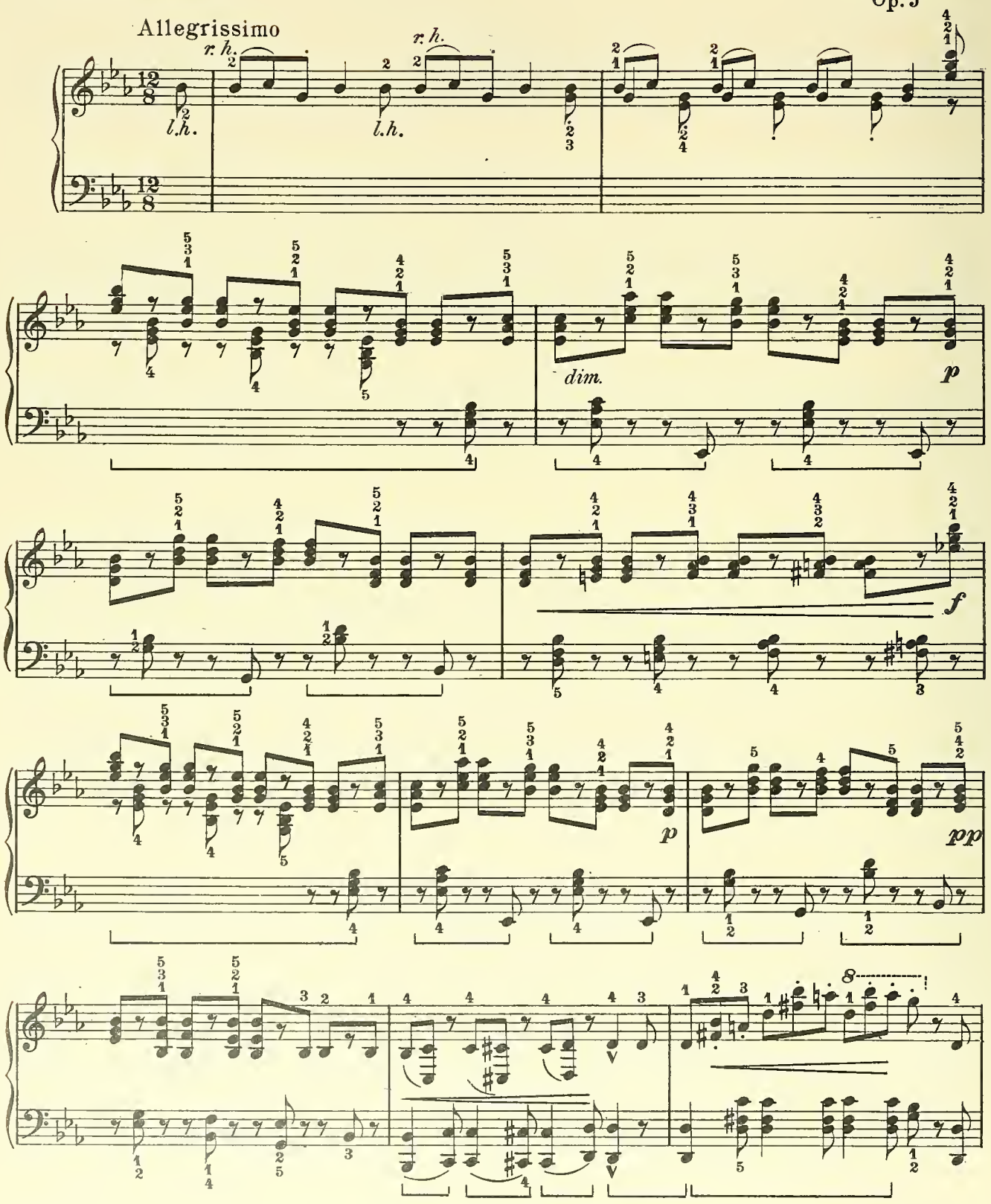

ten.
pochiss. rit.
a tempo
ten.
l.h.
p
l.h.
ten.
ten.
dim.
pp

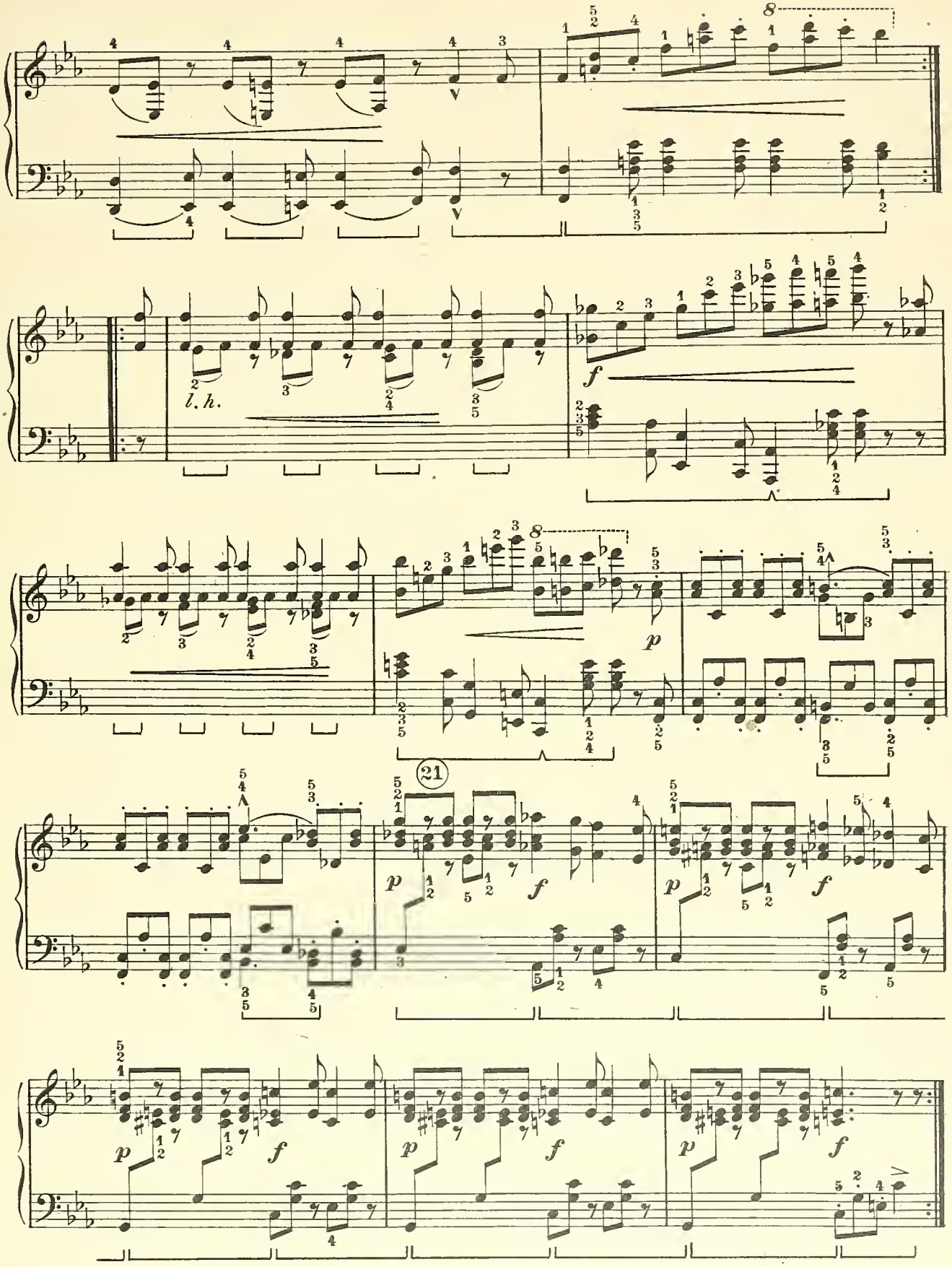
THE CHASE

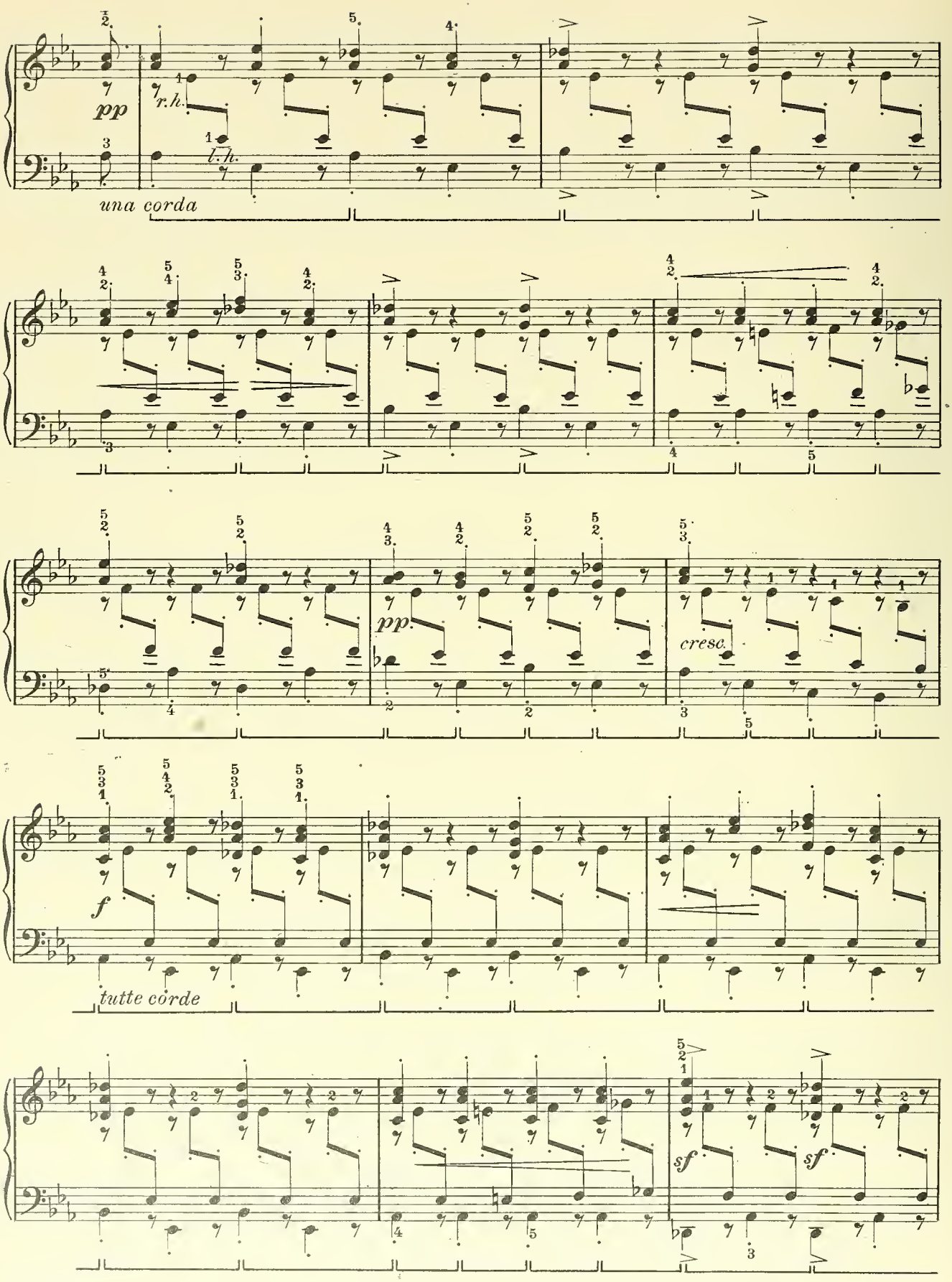
(Impromptu)
E Flat

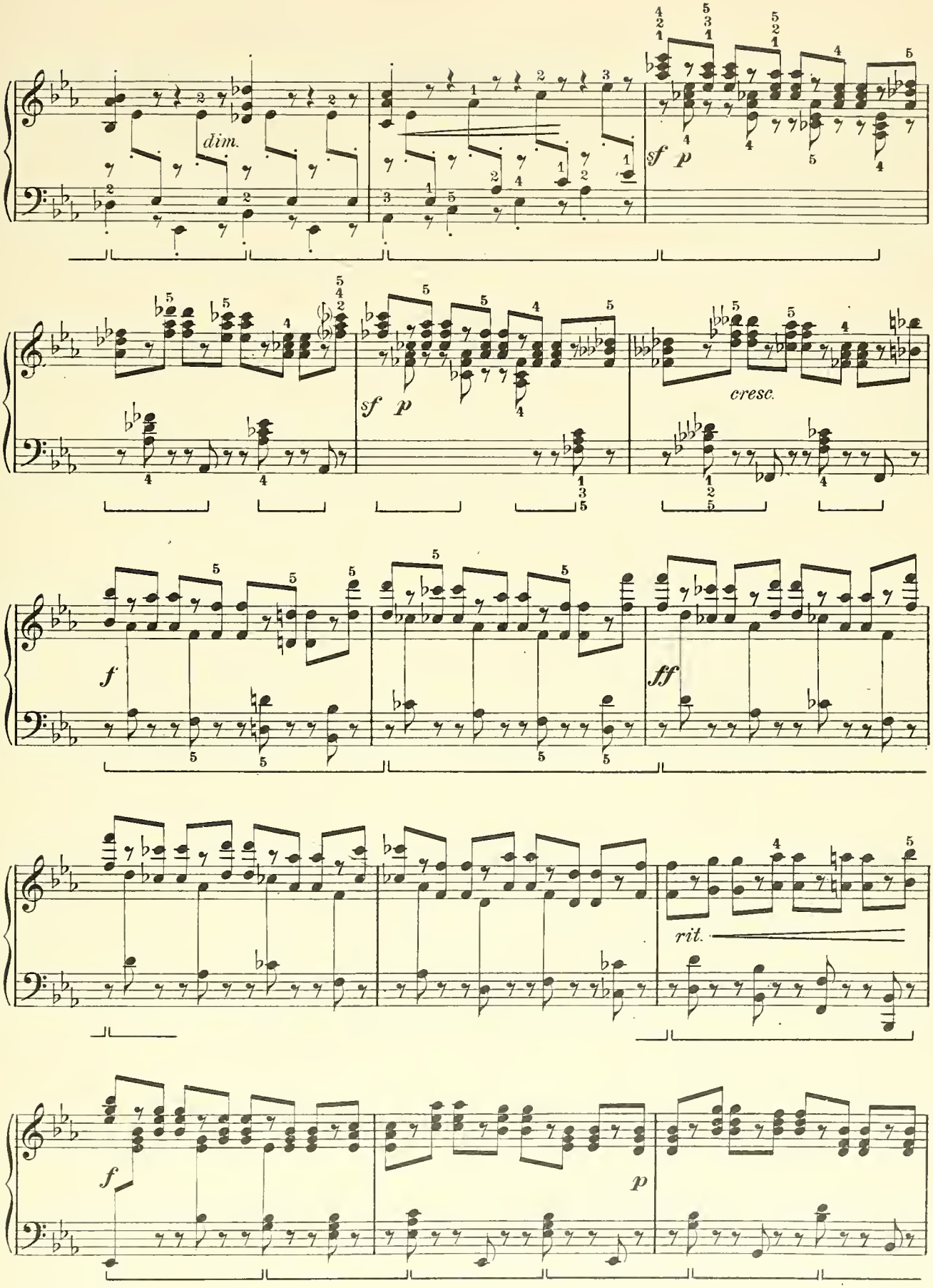
Edited by
Otto W. G. Pfefferkorn

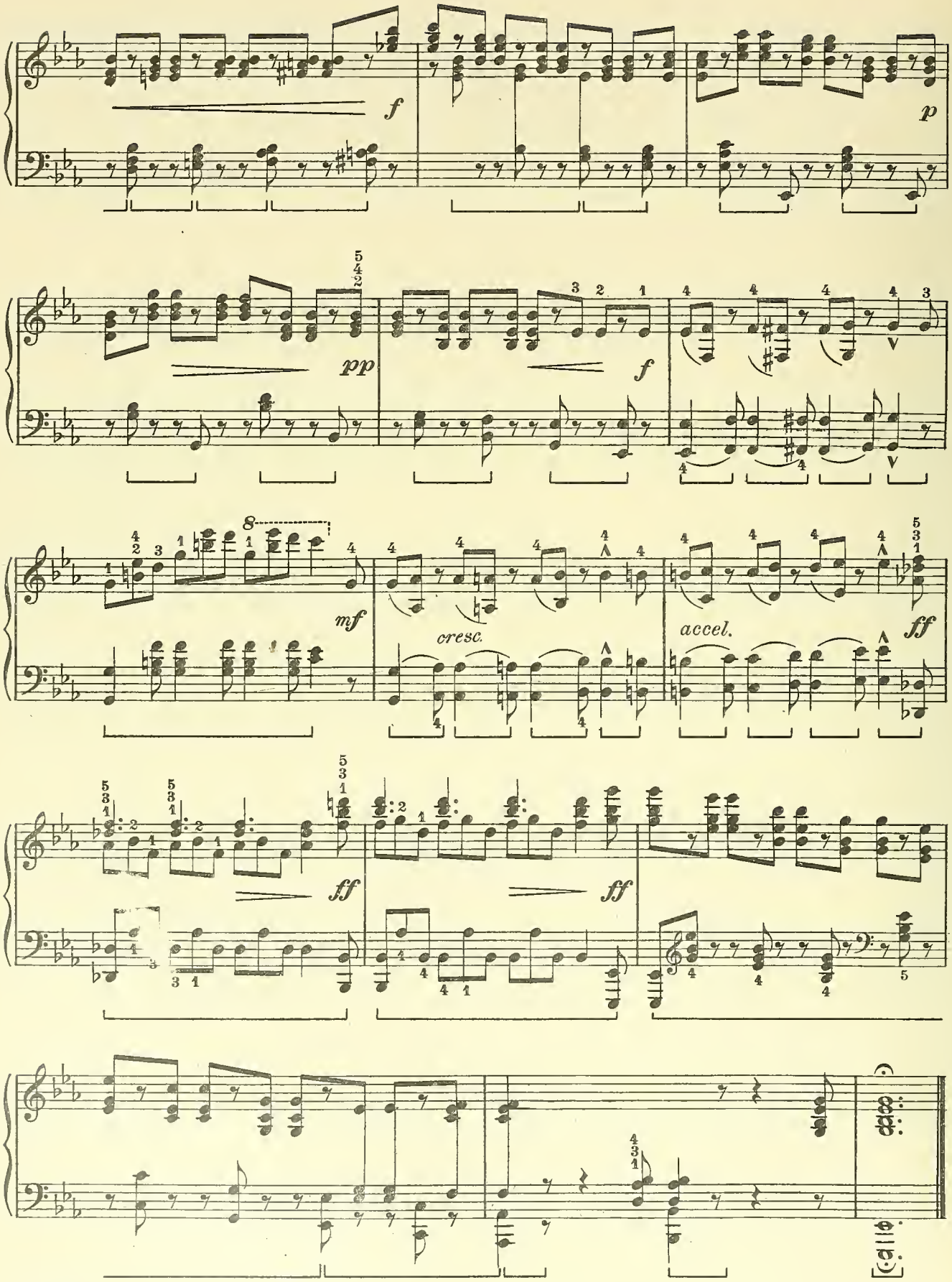
J. RHEINBERGER
Op. 5




l. h.
f
p
21


pp
r.h.
l.h.
una corda
pp
cresc.
f
tutte corde
sf
sf

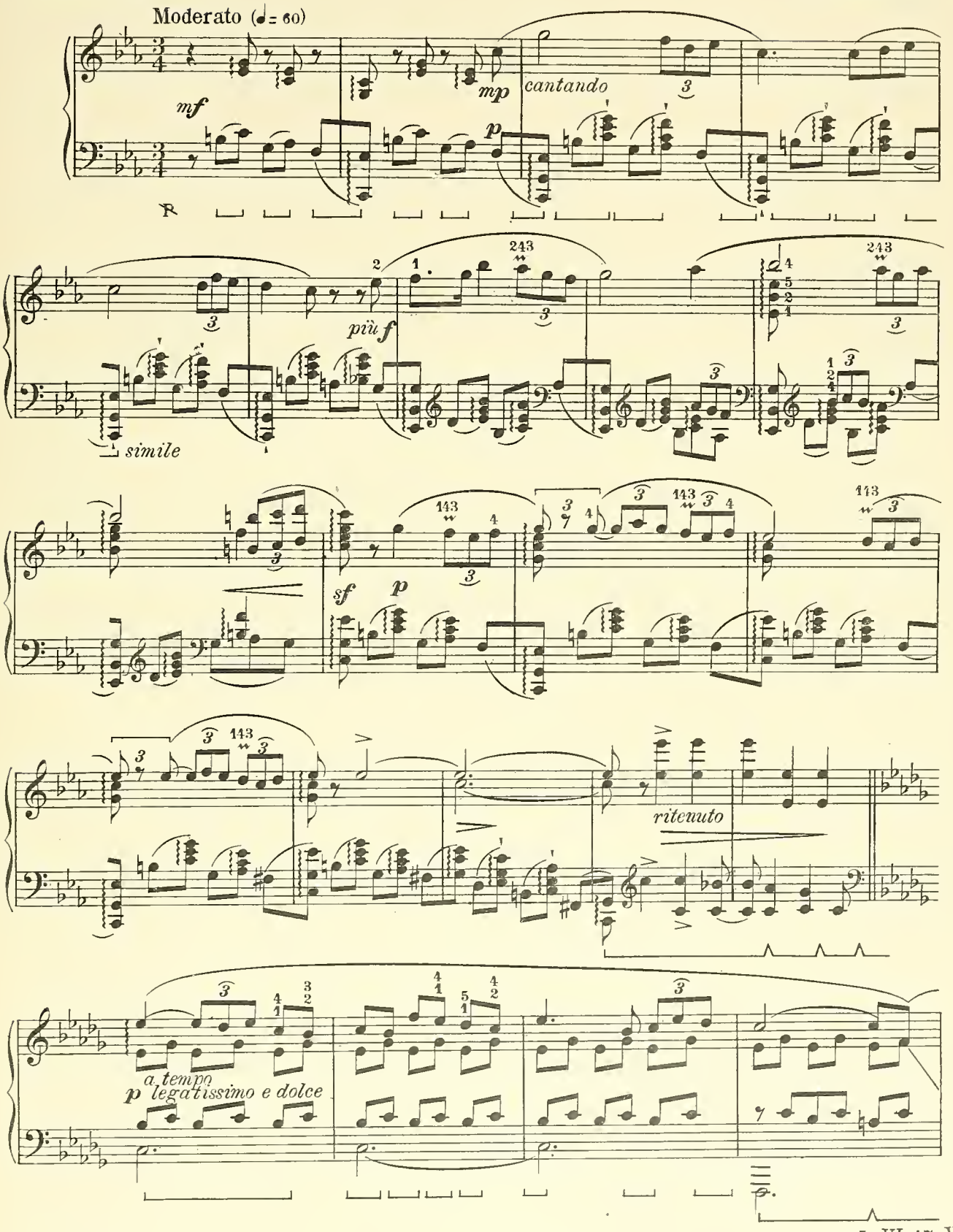

dim.
sf p
sf p
cresc.
f
ff
rit.
f
p


f
p
pp
f
mf
cresc.
accel.
ff
ff
ff

SERENADE LEVANTINE

Edited by
Vernon Spencer

A. ALPHÉRAKY
Op. 25, No. 3



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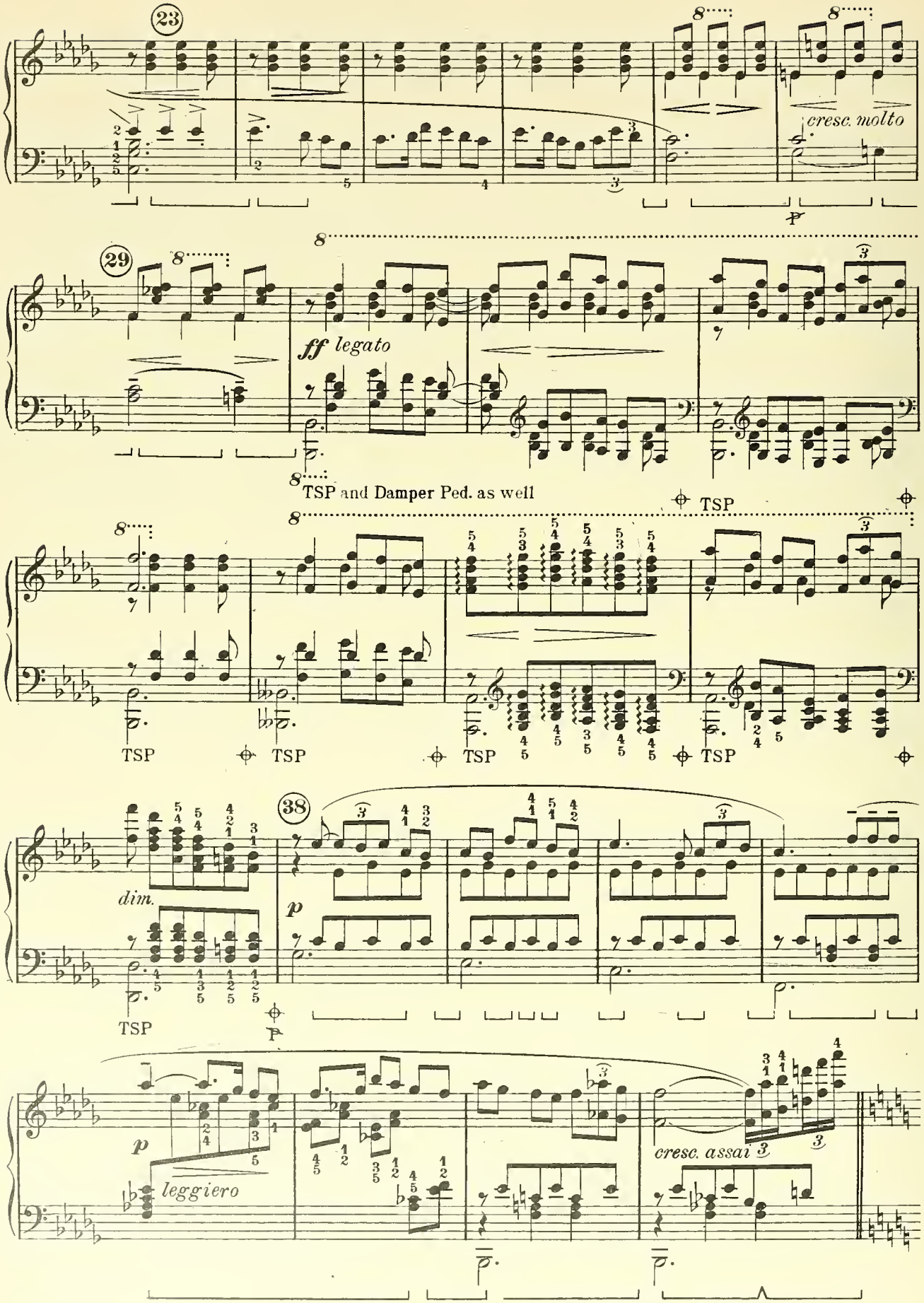
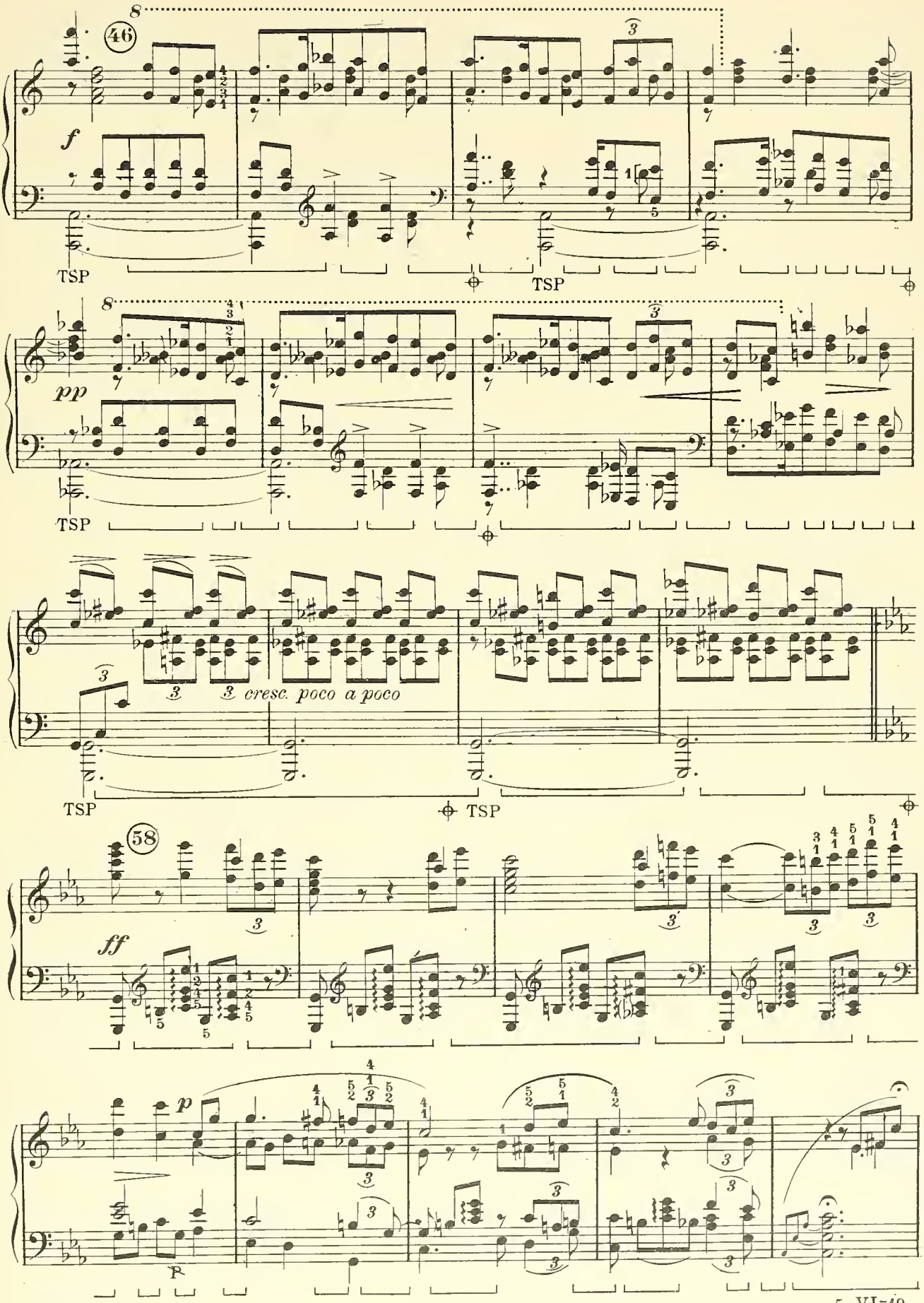

23
cresc. molto
29
ff legato
TSP and Damper Ped. as well
TSP
TSP
TSP
TSP
TSP
38
dim.
p
TSP
p
leggiero
cresc. assai


46
f
TSP
TSP
pp
TSP
cresc. poco a poco
TSP
TSP
58
ff
p

Con moto, quasi cadenza

p cresc.

simile

f *dim.*

senza Ped.

rit. poco a poco

senza Ped.

p a tempo

dim.

l. h.

l. h.

l. h.

l. h.

pp

senza Ped.

CHAPTER EXAMINATION

1. Give the year of Moszkowski's birth; of the birth and death of Rheinberger.

2. In what way does ON THE GUITAR suggest that instrument?

3. Analyze its tonal and structural form.

4. Define: dynamic accent; agogic accent.

5. Write a short description of the scenes suggested by THE CHASE.

6. Analyze its structure. To what style of composition does it belong?

7. What style of composition dominated the classic period?

8. Who gave the impulse toward the lyric style in piano music?

9. Give the year of Alpheraky's birth. Of what country was he a native?

10. Describe the system of using the three pedals in the SERENADE LEVANTINE. Give an outline of the form.

Student Percentage

Examined by Date

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